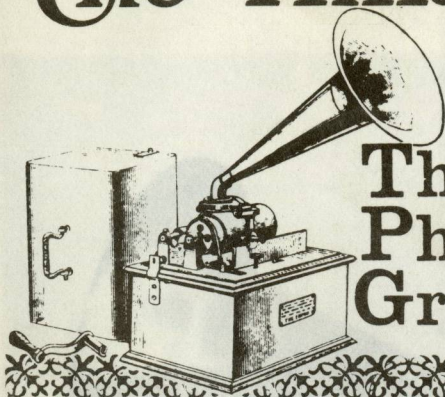


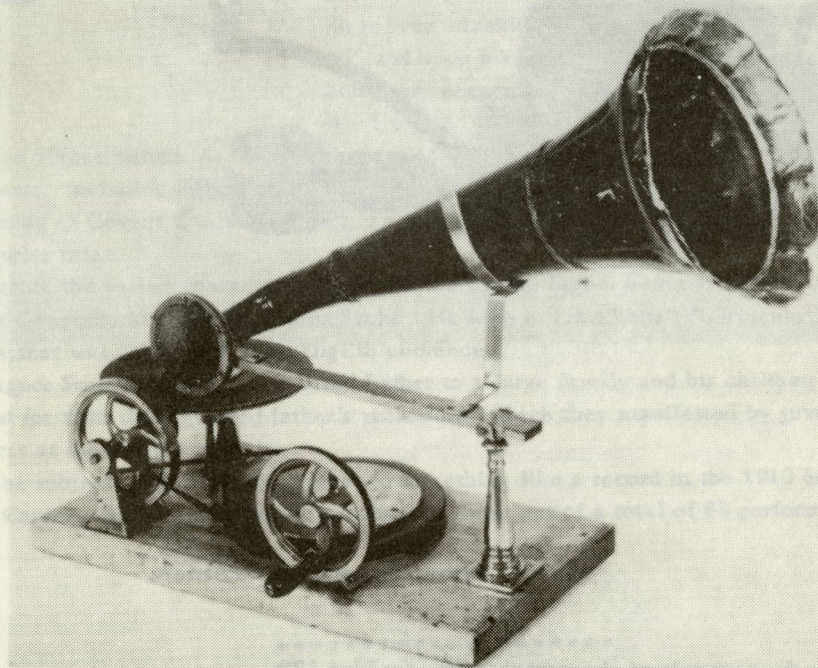
The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 73

JUNE, 1973



BERLINER GRAMOPHONE

Photo by courtesy of Christie's.



Photo by courtesy of Christie's.

Christie's plan the next sale of phonographs, etc. for June 12th.

 **
 ** THE HILLANDALE NEWS **
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The Official Journal of
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 (Inaugurated 1919)

No. 73

JUNE 1973.

ANOTHER VOICE FROM THE PAST

By David Williams.

G. MARIO SAMMARCO

G. Mario Sammarco, Baritone, was born in Palermo, Sicily, in 1873. His musical and dramatic proclivities are said to have shown themselves pronouncedly at an early age. He made the first step in his artistic career successfully, at the time of his debut at the Dal Verme Theatre, Milan, in Puccini's earliest work, 'Le Willy'. This led to a tour throughout the Italian Opera Houses, bringing with it ever-widening credit and renown. A remunerative engagement in South America followed, and upon his return he was engaged by a Russian impresario for a European tour, in which every opera house of importance in the South of Europe was visited, including La Scala. He had, in fact, already achieved a remarkable reputation abroad before his first appearance at Covent Garden. His repertoire numbers over sixty operas, including Renato, Gerard in 'Andrea Chenier', Rigoletto, Don Giovanni (which he first sang at Covent Garden in 1907), Falstaff, Iago and Tonio, the six last named being his favourite roles.

Beside the varied character-roles of Italian opera, Signor Sammarco was not less at home as Germont, Wulfram and Hans Sachs. He sung in Franchetti's 'Germania' and 'Zaza' an opera that was not known to an English audience.

Signor Sammarco was a dedicated Father to a large family and his children showed a penchant for their distinguished father's profession, which they manifested by juvenile performances at their home in Milan.

The subject of this memoir achieved something like a record in the 1910 Season at Covent Garden, for he appeared no less than 35 times out of a total of 83 performances.

THE CITY OF LONDON PHONOGRAPH SOCIETY

THE FOURTH YEAR'S ACTIVITIES OF OUR SOCIETY

Researched by Frank Andrews

MAY 1922

Our Annual General Meeting was held on May 25th, when a satisfactory state of affairs was disclosed. Despite bad trade and the vicissitudes through which the cylinder is passing the Society has a satisfactory cash balance and a Library getting on for 100 Blue Amberols. It was quite natural, therefore, that the Members should re-elect the whole of the original Officers, with the exception that Mr. F. Sykes was appointed Recording Secretary in place of Mr. C.R.W. Miles, who has agreed to take charge of an advisory department to help Members as regards machines and records. This duty together with the Librarianship will keep him fully occupied.

The "City" - always up-to-date - have formed another department to deal with radio-phones, our President, Mr. Adrian Sykes, B.Sc., A.M.I.E.E., having kindly undertaken to give Members the benefit of his long experience in electrical matters. This new venture was heartily acclaimed by the Members present and we hope to make arrangements for a Radio-phone demonstration at an early date.

Messrs. Arkell, Lane, Middleton and P.S. Smith were elected to the Committee.

J.W. Crawley - Hon. Secretary.

JUNE 1922

Owing to some misunderstanding the Society nearly had to forego its musical programme on June 29th. We had a supply of records but no machine! Thanks, however, to Mr. Bullock we were fortunate in obtaining a phonograph towards the latter part of the evening.

The display was given by Mr. Burnell and a varied selection of records was played including such artists as E. Spencer, S. Kurtz and several excellent Mexican concerted instrumental items.

Through the courtesy of Messrs. Hambling, Clapp & Co. a demonstration of wireless telephony is to be given at our next meeting. Mr. Hambling has kindly undertaken to operate the apparatus and all Members and friends are urged to attend on July 27th at the Food Reform Restaurant, Farnival Street, at half past six.

Felix Sykes - Recording Secretary.

JULY 1922

On July 27th, Messrs. Hambling and Clapp gave a demonstration of the reception of wireless telephony, now so much in vogue.

Mr. Hambling opened with a short lecture on the uses of wireless telephony and the methods commonly employed. The chief use at present is for communication with aircraft which greatly assists pilots in keeping to the course set. Under favourable conditions the Croydon station can get in touch with Malta!

Before the war the longest wave was 6,000 metres but it is now possible to listen to stations using waves as long as 23,000 metres and which are hundreds of miles away.

From the popular standpoint, the chief interest in wireless lies in the reception of speech and music and there are concerts sent out at different times from The Hague, Germany, France and other countries.

A temporary aerial had been erected on the roof of the Food Reform Restaurant and the oscillation set up in this was amplified, rectified and amplified further by the four valve receiving set brought by the demonstrators. High frequency amplification is generally used and is the more satisfactory.

The attempt to get in touch with The Hague concert was not successful owing to unfavourable conditions. Later, however, "H.M.V." records were used to transmit music from a local station and were heard on a Brown loud-speaker in conjunction with a highly polished brass Cygnet horn made by Mr. Saich. These records comprised several fox-trots, The Bell Song from "Lacme" (note spelling!), The Floral Dance, and, most satisfactory of all, a cornet solo.

Mr. Bartell addressed the meeting from the transmitting station and his voice came out especially well when heard through the earphones.

The Air Ministry weather forecast came through in Morse Code and Mr. Hillyer decoded and read it out to the meeting.

To tide over the period of waiting, Blue Amberols were heard on the brass Cygnet fitted to a small Amberola machine. (A small number of records were listed - Frank Andrews). Justice was not done to the machine and records owing to a makeshift connection to the horn.

The meeting terminated with a hearty vote of thanks to Messrs. Hambling and Clapp for a copy of their Wireless Booklet. Their address is 110, Strand, W.C.

The next meeting will be on August 31st, when Mr. Saich will bring an Edison Disc Phonograph and some records.

Felix Sykes - Recording Secretary.

'PERTINAX' of 'THE SOUND WAVE & GRAMOPHONE JOURNAL' commented:-

"THE CITY OF LONDON SOCIETY.

"How far broadcasting will go towards ousting the gramophone is, of course, impossible to foretell. Everyone present at the "City" show, on the 27th ult. seemed to think that it will have a long way to go before doing anything in that direction. Still it is a wonderful idea. Undoubtedly it has a tremendous future in other directions.

Prior to the concert programme, and as Mr. Hambling and his partner (the operators of the receiving instrument) were listening in for the signal to give attention to the concert, an unexpected incident occurred which added interest to the proceedings. Presently a rapid Morse Code tap, tap-tap message came through and the operators, as rapidly, decoded it and translated it to the meeting. Obviously this would have nothing to do with the concert and it turned out to be a message from a ship in temporary difficulties, in the Channel, by reason of its lighting system having broken down. Really this was thrilling! The operators decoded a further "stray" message, later in the evening, which told that repairs had been effected and that all was now well!

"Of all modern wonders, the idea of sitting at home in one's armchair and being able to learn on the instant what is happening hundreds of miles away in this manner, seems to be one of the greatest."

AUGUST 1922

At our August Meeting, an Edison Disc Phonograph, Chalet Model, was demonstrated by Mr. Smith before an enthusiastic audience.

On many of the records the surface noise was bad but it cannot be denied that the tonal qualities, both vocal and instrumental, are of a very high standard. The artists on some of the records played included Walter Scanlon, Sergei Rachmaninoff, Anna Case, Arthur Middleton and Prihoda.

The next meeting will probably be a Pathe Night but, if this falls through, the Committee will give a joint cylinder show.

C.R.W. Miles - Recording Secretary.

'PERTINAX' commented:-

"Readers will be pleased to note that a Pathe Night has been arranged for the next demonstration of the 'City' Society. Edison's Chalet Model Disc Phonograph was demonstrated at the August meeting by Mr. Saich to a good audience, considering the holiday season.

"Very mixed opinions, however, seemed to prevail. Edison discs have a delightful tone - few will deny that. The purport of the discontent seemed to be the large amount of surface-noise emitted. Singularly enough, when they were first brought under the personal supervision of Mr. Edison himself these discs were almost entirely free of surface-noise. Those produced since the war have certainly depreciated in this respect. However, they are not now worse than the average needle records. Evidently the depreciation is due to inferior materials or poorer workmanship. A more careful supervision should be sufficient to restore the original refinement of these discs."

SEPTEMBER 1922

The September Meeting was divided between the Pathephone and Mr. Pemberton Billing's Constant Surface Speed Disc.

Some Members did not think the machine, kindly lent by the Pathe Company, was in sufficiently good adjustment to do justice to the selection of high class records sent with the machine.

The best record of the evening was considered to be "One Fine Day" from "Madam Butterfly" (Puccini), sung by Rosina Buckman. Mr. Hillyer, commenting favourably on the record, said he would like to have heard it on a large cylinder, pressed in celluloid, from the original master.

Other titles played during the evening were the Sextette from "Lucia di Lammermoor", "Wild my Dream of Youth", "The Swan" and band records by H.M. Grenadier Guards and La Garde Republicaine.

The latter part of the evening was taken up by the demonstration of the new discs referred to and was given by a representative of the newly formed "World Record Company".

The great feature of this new needle cut record is that constant surface speed is obtained by means of a patent controller which regulates the revolutions of the turntable. This attachment can be fitted to any gramophone and twelve inch records play from fifteen to twenty minutes each side. The Company claim to be able to produce an eighteen inch record playing one and a half hours without a break!

The Society heard three different twelve inch records. There was considerable difference of opinion as to the merits of the reproduction heard from the Pathe soundbox, but all were agreed that the scratch was less than usual. Members were certainly interested in the new venture.

It should be mentioned that these discs were played on the Pathe soundbox as turned round for the needle system.

The World Record Company, "Cromwell Works", Mortlake, S.W. will send an illustrated brochure on request.

Next month we are to have a cylinder display by Mr. de Toro and Members are assured of hearing some good records. The meeting will be on October 26th at the Food Reform Restaurant.

Felix Sykes - Recording Secretary.

'PERTINAX' of 'THE SOUND WAVE & GRAMOPHONE JOURNAL' commented:-

"The Pemberton Billing Record.

"Reading reports of the early demonstration of the above record at the City of London and other Societies, I gather that there is not an unanimity of opinion concerning it. Many people at the "City" show thought that the spoken word records were much in advance of the ordinary disc recording, as well as being of much longer duration. A friend of mine, who was present, thought the combined instrumental records were inferior to others.

"My opinion is that Mr. Pemberton Billing should not have attempted to give the new records as long a playing capacity and that if he had started with a higher speed, would have done better in the matter of tone.

"-----My readers should hear the records for themselves. Any new idea is bound to encounter opposition at the outset,----- So long as tone is maintained, the fact of their longer playing capacity is an addition all to the good. One thing is certain - Mr. Billing's new scheme of regular linear speed recording is well calculated to effect a revolution in the future manufacture of discs."

OCTOBER 1922

Mr. de Toro gave his concert of Blue Amberols at the October Meeting. Typewritten programmes of 24 carefully selected records were provided and all titles were direct recordings. Among the artists represented were E. Kraus, Daddi, M. Hein, Heinemann, La Garde Republicaine Band and the Jorda Rocabruna Quintette. (Other records were mentioned - Frank Andrews).

It was evident that Mr. de Toro had taken special care in the choice of his records, but that is not surprising because he is a most enthusiastic supporter of the cylinder, and with knowledge too, since, as is well known, he possesses a large collection of valuable disc

records. (I suppose the last two words should read "cylinder records" - Frank Andrews).

It has become a common defect at our meeting that the demonstration, although in good order previously, fails to stand the journey to the meeting. This time, the first half of the programme was seriously marred because the machine would not govern. "Ave Maria" (Schubert) by H. Zimmer-sop. was repeated, by request, after the machine had been put in tune.

At the end of the programme, Mr. de Toro addressed the meeting in a short speech in which he emphasized the superiority of the cylinder. He intends to demonstrate two records, one a cylinder, the other a disc, both by the same singer, at the North London Phonograph & Gramophone Society on Nov. 11th.

Next month, Mr. Henry Seymour has kindly consented to give us a lecture, with exhibits, on the history of the cylinder. This should be most interesting. Mr. Seymour has been associated with the phonograph since its infancy and he proposes to supplement his lecture with old time records.

The meeting will be held on Nov. 30th at 6-30.

(This report was not signed. - Frank Andrews).

"PERTINAX" commented:-

"Henry Seymour is to lecture at the "City" Society on Nov. 30th, the subject is "Reminiscences of the Cylinder" and he has been trying to coax me into taking the chair on the occasion. Nothing would give me greater pleasure, for anything Henry Seymour talks about is interesting, and what he doesn't know about the cylinder isn't worth much, ----- I regret that another engagement that evening will make it impossible."

NOVEMBER 1922

A most enthusiastic meeting was held when Mr. Henry Seymour gave us his promised lecture on the history of the Phonograph.

The lecturer took us back to the day of the Tin Foil and, with the assistance of numerous exhibits, traced the course of progress to the present day.

Perhaps the greatest interest centred on the period about twenty years ago because Mr. Seymour had brought with him an Edison Concert Phonograph capable of dealing with Concert cylinders, Intermediate cylinders and also the size now in vogue. The machine was equipped with a Seymour Floating Reprodncer, Seymour Tone Analyser and a very large Flower Horn. Of special interest was a 5 inch diameter Lambert celluloid record backed with plaster.

Mr. Seymour spent some time explaining the early difficulties connected with that bugbear of recording, blasting, which, he said, was almost entirely a defect in the recording. One trouble was that recorders then in use were very light and liable to be thrown clear of the blank for strenuous notes. He had successfully met this difficulty by a device for which he obtained a patent. His idea was to support the weight by means of a sliding shoe of agate or any smooth bearing surface. The idea was eventually taken up by all the principal companies.

Among the processes dealt with during the course of the evening were:- Duplication

by tracing; Gold Moulding; and Pressing in Celluloid.

After the interval, which had to be curtailed owing to the amount of matter to be got through, the various old time records were reproduced to the great interest of Members and visitors.

To fill in the time taken to alter the adjustments of the Concert machine to different sizes of records, Mr. Hillyer played several makes of celluloid cylinders on a modern Edison machine with a diamond reproducer and Saich Cygnet Horn, the whole combination provided by Mr. Saich.

One of the records, made by the Edison Bell Company and issued by them in unmounted form, had been mounted on wax by Mr. Hillyer. In this way, true running was secured. The record was made by Miss Alma Jones and was most effectively reproduced, in fact, it was quite clear that the history of the indestructible record would have been very different had there been the means now available for reproduction.

After Mr. Seymour had concluded, the Chairman called on Mr. Lewys Young to make some remarks. Mr. Young's experience with the early days of the Phonograph is almost unique and the audience listened with great attention. Unfortunately it is not possible to give an adequate report in the space available. He supplemented Mr. Seymour's remarks by first hand experience of the history of the cylinder by reference to patents, to litigation, and to finance, and his remarks including interesting details relating to the growth of the Columbia Company; the Edison Company, Edisonia Ltd.; the Edison Bell Company; Pathe; Sterling; Clarion and others, were very interesting and very illuminating.

When he had finished it was evident why so much disaster had arisen. Mr. Young has a kind place in his heart for the cylinder, he thinks it still in the front rank, but he has lost so much money in it that his attitude would seem to be "Never again!"

He was aroused to considerable enthusiasm when Mr. Hillyer reproduced his Edison Bell Indestructible, referred to above.

"Better than any disc", he said, "and so would many other old records be, in the same way, but, in the old days there was no diamond reproducer! They could make the records but they did not know how to reproduce them!"

The policy of the Edison Company in the past has been to make no profit on machines but give sterling value and to rely on the records for profit. When the time came that this was no longer possible, Edison shut down his works in this country.

Adrian F. Sykes.

"PERTINAX" of "THE SOUND WAVE & GRAMOPHONE JOURNAL" commented:-

"The City Society.

"'Reminiscences of the Cylinder' was the title of an interesting lecture given by Henry Seymour at the November meeting of the above Society. How interesting the meeting was may be gathered from the observations of a friend who was present, that he was literally transformed back to the atmosphere of twenty years ago by the graphical, historical survey in tracing the Phonograph from its earliest inception, being supplemented by the exhibition of quite a museum of early trophies, long gone out of date, with their appropriate descriptions,

as well as hearing reproductions of most of the records, wax and indestructible, from the earliest times to the present, together with interesting amplification, in the discussion, by Mr. J.L. Young.

"Everyone was surprised at the quality and volume of a Lambert Concert Indestructible cylinder, made in 1902, and reproduced on an Edison Concert machine, of the same date, but with actually the first reproducer which Henry Seymour invented and made in the same year!

"Everyone queried whether there had been any improvements since, in the reproduction of Sound?"

DECEMBER 1922

December 28th was a Members' Night and an Amberola was kindly lent by one of our Members for the purpose of reproducing any records the audience had brought. As there were none forthcoming, the programme was provided from the Library which, Mr. Hillyer announced, now included 100 titles, mostly "cut-outs". (There followed a list of records played - Frank Andrews).

Mr. Hillyer, in the course of some eulogistic remarks on the subject of cylinder reproduction which he made after we had listened to a record of Elizabeth Spencer, said that her voice, as reproduced on the Phonograph, had a fascinating naturalness. Later he made some gratifying remarks in praise of the recording of the harp by the Edison Company.

The next meeting, to be held on the last Thursday in January, will be devoted to the Edison Disc machine and Records as demonstrated by Mr. Smith.

Felix Sykes - Recording Secretary.

WHAT EVER HAPPENED TO THE DUO-TRAC?

By H. Nichols.

In the mid 1930s when long-playing records were a pipe dream and tape recorders unknown, BRITISH OZAPHONE LTD., of Albemarle St., London, introduced their "Duo-Trac Projector". The machine resembled a modern reel-to-reel tape recorder in appearance but operated on a completely different principle.

The sound was photographed on to a ribbon or tape of a material known as "Ozaphane". In use, a metal spool containing the recorded tape was loaded on to a vertical spindle, the tape passed over an optical unit and continued on to a take-up spool. On reaching the end of the tape, the machine reversed direction and played back on a second track, in this way, a total playing time of ninety minutes was possible.

Two versions of the machine were marketed: a table model and a large console, the latter also containing an "All-Wave Radio". It seems that the company published a catalogue listing tapes by Eric Coates, Malcolm Sargent, Sidney Lipton, Campoli and other artists of the period, but no details are available.

It is known that the company demonstrated their machine at the American Trades

Exposition, where it created great interest. Plans were made to manufacture the "Projector" in America, but it is not known if these plans took effect.

Perhaps the advent of the war in 1939 stopped further development of this interesting device.

Can any reader supply more information on this?

(This article is based on one which appeared in the "Mayerl School Magazine" for May, 1938).

MIDLAND GROUP OPEN DAY

On Saturday, June 16th, at 3 p.m. the Midland Group of the C.L.P.G.S. will be holding an OPEN MEETING at the Norton Collection, School Lane, Upton Warren, Bromsgrove.

Upton Warren is easily reached from the Worcester - Bromsgrove road or from the Motorway M5. If the weather permits, it is hoped to have a record mart in the grounds. Refreshments will be available.

The Group has also been invited to mount an exhibition stand at the Hinckley Steam Engine Display on Saturday and Sunday, September 1st and 2nd. This is a massive Traction engine rally, attracting as many as 40,000 to 50,000 people over the two days.

Thumb-Nail Sketches No. 60.

by Tyn Phoill.

EDISON BLUE AMBEROL No. 28156.

(a) "The Flowers that we Love"

(b) "Mariette"

Played by Armand Vecsey & his Hungarian Orchestra.

Octave Cremieux was a French composer, whose many melodious compositions have earned him a high place among his contemporaries. Most of his pieces have been waltzes of the languorous type, typical of his country.

"Les Fleurs que nous Aimons", is, however, somewhat different, though none the less interesting. It was originally written as a ballad.

"Mariette" was also originally a song of the cafe chantant type, a style once very popular in Paris.

Armand Vecsey, Hungarian by birth, was a composer and arranger in his own right.

With his orchestra, he became a great favourite in New York in those colorful years.

"JUMBO and VENUS RECORDS RESEARCH"

Frank Andrews is making a last desperate appeal for information about JUMBO and VENUS records with catalogue numbers above 1234.

He had already decided to "close the book" without making further appeals, but during the last month he has had confirmation that among the discs bearing the above numbers are some that have been pressed from masters originally manufactured for the pre-Great War 10" diam. Odeon Records. It would be quite useful to discover how many Odeon Records were available as Jumbo and Venus Records.

Details of all Jumbo and Venus records with numbers 1235 and above, also these other outstanding "Blank Entries" 872 to 882; 967 to 984; 1038 and 1060 to Frank Andrews, [REDACTED] Road, Neasden, N.W.10, or ring [REDACTED]

BRIEF BIOGRAPHIES

Distilled by Gerry Annand.

MABEL GARRISON (Soprano)

Born Baltimore, April 24th, 1886. Studied piano. Studied under Herbert Witherspoon among others. Debut as "Phylline" in "Mignon" at the Boston Opera, April, 1912. Appeared as "Urbain" in "Les Huguenots" at the Metropolitan, Dec. 30th, 1914. Substituted for Frieda Hempel as "The Queen of Night" in "The Magic Flute", also at the Metropolitan. Appeared in opera throughout Europe. Made a world concert tour, 1921. Became Professor of Singing at the Smith College.

LUCY GATES (Soprano)

Born Utah, 1889. A granddaughter of Brigham Young. She was taken to Salt Lake City as a child and later lived in Hawaii for four years. Studied violin and piano, and at sixteen went to Berlin as a piano student. After one year, she decided to become a singer and finally made her debut in "Der Freischutz" in 1909. She appeared in Mozart's "The Impresario" in New York October 1916 with Bispham and Reiss. She also founded her own opera company.

WALTER GIESEKING (Pianist)

Born Lyons November 5th, 1895, died London October 26th, 1956. Appeared in Britain from 1923. American debut at Aeolian Hall, February 22nd, 1926. In playing Debussy, and Ravel, he had few rivals. Also a superb interpreter of Bach and Beethoven, especially in his later years. He got mixed up in War politics, but was finally cleared of collaborating with the Nazi regime, and returned to New York, where he had a tumultuous welcome when he appeared at Carnegie Hall on April 12th, 1953.

THE MINIATURE "HIS MASTER'S VOICE" GRAMOPHONE AND RECORDS IN QUEEN MARY'S DOLL'S HOUSE AT WINDSOR CASTLE

by Leonard Petts

The original idea for the Doll's House came from Princess Marie-Louise in 1920 after finding her Mother and sister, Princess Helena Victoria, busy assembling miniature objets d'art for a doll's house Queen Mary was then furnishing. She decided to ask Sir Edwin Lutyens to design a doll's house for presentation to Queen Mary. He planned a miniature house which was decorated with pictures and furniture made to scale by leading craftsmen and painters of every kind, who contributed their skills to the construction and the furnishings. Among the items to be found in the house was a miniature "His Master's Voice" Cabinet Gramophone, equipped with a pile of "His Master's Voice" records.

The model gramophone was an exact replica, to the scale of 1/12th of the original "His Master's Voice" Cabinet Grand Model 200. It was only four inches in height and was complete in every detail down to the picture of the trade mark under the lid, which was specially painted by Francis Barraud, the creator of the original "His Master's Voice" picture.

The cabinet and motor combined took about four months to make. At least six specialists, including a draughtsman; cabinet maker; stainer; polisher; cabinet fitter and Francis Barraud worked on the cabinet and three draughtsmen; seven or eight tool makers; metal polisher; gold plating expert; erector and their various attendants worked on the motor and tone arm assemblies.

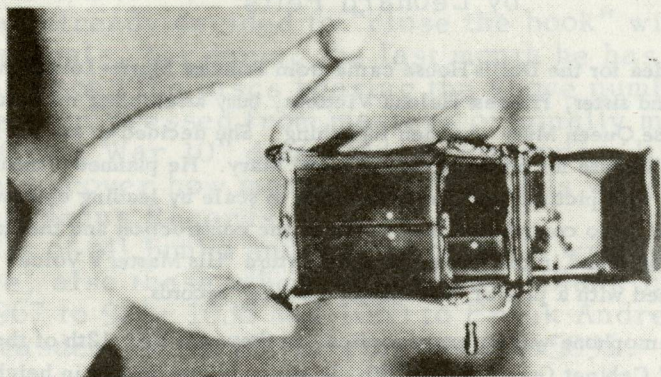
The greatest difficulties encountered were in the reproduction of the records on the miniature gramophone. Innumerable experiments were carried out with sound box micas of varying thicknesses to find means of improved amplification. The needles too presented a problem of manufacture, as special needles 1/12th of the ordinary needle, which would still maintain an accurate reproducing point, were required.

In the making and manufacture of the records, the specialists included a wax maker; wax finisher; two recording experts; full band and vocalists for three recording sessions; musical director; three matrix experts; record presser; edge grinder and polisher. In addition, special recording pressing dies had to be made in the Tool Room and a number of experiments were carried out in the Record Factory before the final samples were pressed.

About twelve titles were recorded and each was done three times. These resulted in a repertoire of six numbers being made as finished records:-

God Save the King (Vocal)
God Save the King (Instrumental)
Rule Britannia

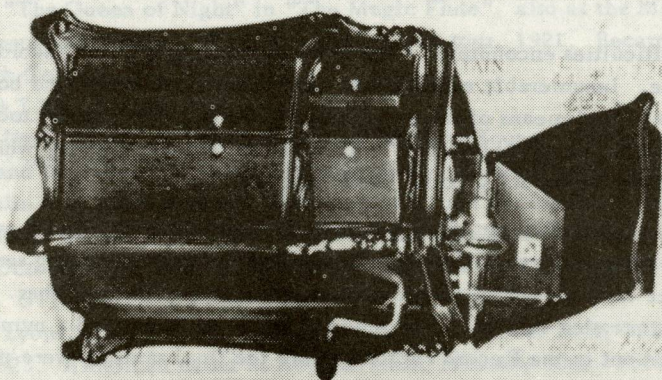
THE QUEEN'S DOLL'S HOUSE GRAMOPHONE



The size of the Queen's D-11's House Gramophone compared with a hand



Actual
record
label



and with a 10 - Treasury Note



BY APPOINTMENT TO
H.M. THE QUEEN.



BY APPOINTMENT TO
H.M. QUEEN ALEXANDRA



*This is the actual size of
the record and envelope*

THE WORLD'S SMALLEST RECORD

An Interesting Souvenir of
THE QUEEN'S DOLL'S HOUSE

OF the many wonderful items of workmanship in miniature forming the equipment of the Queen's Doll's House, none has excited more interest than the tiny "His Master's Voice" Gramophone and the records which it plays. This gramophone is only 4in. in height, and is a perfect model to a scale of $\frac{1}{12}$ th of a large "His Master's Voice" Cabinet Grand. It is complete in every detail, even to a picture of the Trade Mark under the lid, which was specially painted by the late Francis Barraud, the creator of the original picture, "His Master's Voice."

The miniature records made to be played on this instrument are only $1\frac{1}{8}$ ins. in diameter, and in response to numerous enquiries we are manufacturing replicas of one of the records—"God Save the King." Each record is issued in a small envelope, which is again an exact reproduction of the standard article.

Obtainable from all "His Master's Voice" accredited dealers

PRICE **6^{D.}** EACH

THE GRAMOPHONE CO., LTD., 363-367, Oxford Street, London, W.1



CABINET GRAND.



MODEL No. 200.

Best Satin Finish Mahogany Cabinet with bowed sides and front, height $47\frac{1}{4}$ in., width 22 in., depth 24 in., gold-plated fittings. Full volume internal "floating" horn. Needle bowls for new and used needles. Soundbox case and record index book, record storing chamber for albums capable of containing 180 records, locks fitted both to lid and to doors of record storing chamber. Quadruple $1\frac{1}{4}$ in. spring motor, new style, 12 in. turntable, automatic brake and speed regulator, automatic speed indicator. "His Master's Voice" extra large tapering tonearm, with ball-bearing socket and fitted with tapering "Gooseneck". "His Master's Voice" No. 2 Soundbox of new and improved design.

Also made in Oak.

Details of the full sized Model 200.

Home Sweet Home
The Men of Harlech
Blue Bells of Scotland

These records were 1-5/16" in diameter and could, of course, be played on the miniature gramophone. In addition special record albums were manufactured to contain these small discs.

The complete operation of producing the machine complete, records and albums, entailed the use of not less than sixty five to seventy individuals.

The House was placed on display at the Wembley Exhibition in 1924 and during October of that year, in response to many enquiries, The Gramophone Company manufactured replicas of one of the records - "God Save the King". These commercial records carried a black and white label of the current design at that time, $\frac{1}{2}$ " in diameter, which was apparently reproduced photographically. Each disc was marketed in a special small envelope, which again was an exact reproduction of the then standard article. As can be seen from the reproduction of the hand-out, the record was advertised as "The World's Smallest Record" and was obtainable from all "His Master's Voice" accredited dealers, price 6d. each.

THE THOMAS A. EDISON ALBUM
A Book Report
by
Ray Phillips

The subtitle, "A Pictorial Biography of Thomas Alva Edison" tells a great deal about this book. More than half of its 175 large pages are comprised of photographs. While many are portraits, there are many pictures of Edison's inventions and of Edison's laboratory and shops. Just leafing through the book rapidly I counted forty pictures showing phonographs; more than most books about phonographs might have!

Accompanying this wonderful selection of photographs is a text surprisingly helpful and interesting. With six biographies of Edison in my library it is hard to learn something new, but I did. The pictures of Edison's home life and family were particularly interesting to me because his biographers all too often mention them only in passing, and seldom provide any pictures. Here is Edison in his easy chair smoking a cigar, with a brass cuspidor fully a foot high close at hand; Edison with his grandchildren; Edison in his winter home (and laboratory) in Florida. The text, in talking about his second wife, says that Edison never left their house without kissing her goodbye. I found this a welcome revelation, because even though I have always admired Edison tremendously his biographers have always made him out to be a dedicated brilliant inventor, but rather cold personally. It is nice to know that he had a warm human side as well.



Thos. Edison

Edison recording on his tinfoil phonograph
Sketch by James Edward Kelly, May 16, 1878

The author, Dr. L.A. Frost, has been twice mayor of his home town, and has written four other books; quite a record.

I wrote to the publisher, as the book was published in 1969, to find out if it was still available. An answer, just yesterday, said that a few copies remained and could be ordered by our members. Send \$12.95 to the:

Superior Publishing Company
Box 1710
Seattle, Washington 98111, U.S.A.

You will be glad you did!

HINTS for FIBRE USERS

by E. M. GINN.



1. "*Expert*" *Fibres* are a little "fatter" than the usual mass production needles. It is an advantage to use a fat fibre, but never force it into the needle socket, as this will strain the Sound Box. Simply trim the un-pointed end with a knife, until it fits needle socket.
2. If you have a Record that is apt to cause fibre break-downs, it can sometimes be played by taking a slice off the free edge of the fibre, *i.e.* the side that has no shell or skin, leaving the shell side intact.
3. Never push a fibre so far into the needle socket of an *E. M. Ginn "Expert" Sound Box* that it touches the ring of the box: distortion will result.
4. Level your machine, but do not use a spirit level for the test. Place a fibre in your Sound Box, lower it on to the centre or unrecorded part of the Record, with the turntable revolving, and pack up the legs on the sides of the cabinet with cardboard or paper until the tone arm and Sound Box remain stationary. They should have no tendency to run either in towards the spindle, or out towards the edge.
5. Never screw a fibre very tightly in the needle holder. It is sufficient to just grip the needle.
6. A Record that is very difficult to play with fibres, can sometimes be cured by holding the sharp point of a lead pencil in the grooves while the Record is revolving. The pencil must be of good quality, as the graphite of cheap pencils contain grit, which may damage the record needle track.
7. Test the alignment of your machine. For good fibre needle results the error of change should not exceed 6° . On any *E. M. Ginn "Expert" Gramophone* the error does not exceed 2° . We can supply a Wilson Protractor, price 1s., for the purpose of finding the needle track error of any machine.

8. Do not play with a very short fibre. Always leave about $\frac{3}{8}$ of an inch showing out of the needle socket. A very short fibre will give a coarse tone.
9. Write to *E. M. Ginn, 55, Rathbone Place, Oxford Street, W.1* upon any matter in connection with your gramophone. Free, candid advice will be gladly given.
10. Remember that the usual gramophone dealer always plays his Records with steel needles; this may be good trade for the Recording Companies, but it is bad for the Records. Order your Records from *E. M. Ginn* and be sure of getting a perfect copy. All Records supplied by us are carefully inspected by an expert.
11. The best angle of the Sound Box for playing fibres is about 55 to 60°. With all *E. M. Ginn "Expert" Sound Boxes* a transparent protractor is supplied showing both these degrees of angles. The protractor can also be supplied for 1/- post free.
12. It is important to obtain fibres which have the shell or stem side facing towards the outside edge of the Record when the needle is in its playing position in the Sound Box, so that the hardest side of the fibre is in the position which receives most pressure from the Record. All *"Expert" Fibres* have the shell on the outside edge.
13. Weight distribution is a very important factor in tone-arm design. A badly designed tone-arm will cause the fibre to break-down. Too much weight at the back causes the arm to drag. We find that a tone-arm with a large proportion of its weight at the forward or Sound Box end to be the most successful. All tone arm bearings should be as free as possible and perfectly air tight. All *E. M. Ginn "Expert" Tone-arms* have received very careful attention in all the above respects.
14. Remember your safeguard is to see that the Registered Trade Mark *E. M. Ginn* is displayed upon every one of the Accessories. They are the best; all others are imitations.

TALKING MACHINE PIONEERS No. 7

CHARLES STROH

(from "Phono Trader and Recorder" Sept. 1906)

We have pleasure in presenting this month a pen portrait of Mr. Charles Stroh, whom many of our readers may know as a director of the Russell Hunting Record Co., Ltd. We have to record, however, that in addition to continuing to fulfill the duties of this post, Mr. Stroh has decided to identify himself actively with the manufacturing side of the business, in association with Mr. Percy Smithurst, at the factory at Cambridge Heath.

Of course, Mr. Stroh's name is familiar to us all in its application to the famous Stroh violin, which, however, as a matter of fact, is the invention of his father, Mr. A. Stroh. In this connection, too, we have an announcement to make, which is to the effect that the Russell Hunting Co. have acquired and taken over the whole of the business in relation to the manufacture of this instrument.

Visiting the Russell Hunting Co's factory, our representative found Mr. Stroh busily engaged in the rush of work entailed in the production of the new long "Sterling" record. Yet time was kindly spared for a short chat, and we are consequently enabled to furnish some interesting particulars as to Mr. Stroh's career.

His first start in business life, it appears, was as a telegraph engineer, serving his apprenticeship in the Government Telegraph Works in London. Upon the completion of his studies in this direction, and having a desire to see more of the world, he eventually decided to seek fortune in Australia. Arriving there, his experience as a telegraph engineer proved of great service to him, for he was appointed to responsible positions in the Government Telegraph Service of Australia. He also held important positions as advisory engineer to various firms, and it was in this connection that Mr. Stroh became interested in talking machine work, one of these firms happening to be a well-known Australian phono house. Apart from this, we may mention that Mr. Stroh had already acquired a thorough ground work knowledge of the phonograph in its very earliest stage, for he used to assist his father in carrying out experiments in the days of the old tinfoil record.

We can quite understand that he very soon became a phono enthusiast, and quickly recognised the great potentialities of the industry. He has seen his convictions in this respect fulfilled to a remarkable extent, yet he is strongly of opinion that, even now, the trade is but in its infancy.

While in Australia, it is interesting to note that his record cabinet contained many of the famous "Casey" records, which, by the way, were very great favourites with him, and, it seems, he had always a desire to meet the celebrated "Michael Casey," for he considered that a man capable of producing such records must be clever indeed. Little did he imagine at the time that he was destined to become intimately associated in business with Mr. Hunting in the near future as a co-director, this being brought about from his connection with the Stroh violin.

"I felt very proud indeed," said Mr. Stroh to our representative, "to hold the position of a director of the company, but I feel prouder still now that I am associated with them in the active working part of the business. One of my chief hobbies through life has always been experimenting, especially in relation to the phonograph, from the tin-foil days onward. My engineering experience should prove of value to the Russell Hunting Company, and I have no doubt that this company took over the Stroh violin business in order that I might relieve Mr. Percy Smithurst somewhat in his arduous work in this direction. The strong feeling of friendship existing between Mr. Smithurst and myself must tend to make the dual arrangement at the factory eminently successful."

It was quite evident to our representative that very extensive building operations have been going on at Bishop's Road, which have completely altered the look of the factory since his last visit (which, by-the-bye, was on the occasion of the ascent of the "Sterling" balloon), and he mentioned this fact to Mr. Stroh.

"Yes," was the reply; "you are quite right, and in relation to this most important work, Mr. Percy Smithurst has been congratulated on all hands on the thorough and effective manner in which the alterations have been carried out. The importance of these is quite obvious, for with the experience of last year's trading before them, the Russell Hunting Co. have built almost an entire new wing, comprising two storeys, while still further extensive additions are on the eve of commencement."

Reverting to Mr. Stroh's long stay in Australia, extending over fifteen years, it is worthy of note that, in connection with telegraph work, he saw plenty of life up country, taking part in one or two brushes with the blacks. He had plenty of opportunities of studying the country, for he did a lot of travelling from one place to another by means of a bicycle, and in this way often reached out of the way places quite a hundred miles from civilization, right in the interior of the continent. Mr. Stroh considers Australia to be one of the grandest countries in the world. The Russell Hunting Co., he remarked, were now doing an enormous business there. He visited various parts of the continent during his fifteen years stay, and it was only owing to a family bereavement that he returned to England.

"During my visit to the old country," observed Mr. Stroh, "I came to the conclusion that money can be made far more quickly in England than in any country in the World, and in support of this statement I can point to the remarkable progress of the Russell Hunting Co. here. "Moreover," he continued with great emphasis, "my latest appointment gives me unqualified satisfaction, and I consider I have now fairly settled down in life, and am in for a good thing."

MEMBERS' QUERIES

Our member, Mr. Philip Hobson, suggests a column entitled "INFORMATION PLEASE" in which we hope to answer readers' queries on any aspect of our hobby.

Readers are invited to send their queries in to Tony Besford, and if the response is sufficient, we will print a section devoted to this matter.

THE NATIONAL PHONOGRAPH COMPANY, LTD. FACTORY AT WILLESDEN

(From "The Phono Trader and Recorder" Sept. 1907).

In fulfilment of the promise in our August issue, we are now in a position to furnish some additional particulars as to the British factory of the National Phonograph Company, Ltd., at Willesden, together with some photographic views of the various departments.

Only recently the sensational announcement was made by the National Company of the reduction in the price of Edison records, and now comes this further most important move in the direction of the provision of manufacturing facilities for the out-turn of Edison records in this country.

It is general trade knowledge that all Edison machines are manufactured at the Edison factories in Orange, N.J., U.S.A., and that, until now, the Edison records have been produced either in America or at the Belgian works of the company.

We feel that it is quite unnecessary for us to dilate upon the high excellence of these records, for from the very commencement of the industry they have been acknowledged as most perfect examples of artistic recording and manufacturing skill. But we would impress upon our readers that experts, thoroughly conversant with Mr. Edison's processes, have been brought over from the American factories, and that the Willesden works have been fitted with Mr. Edison's latest appliances for the production of records, so that, taking into consideration the present most efficient state of the British recording department, it is assured that the British records will be in every respect equal to the American product.



The New Factory of The National Phonograph Company, Ltd., at Willesden, N.W.

Of late years it has proved increasingly difficult for the National Company to cope with the extraordinary demand for their product, notwithstanding the enormous output from their established works, which we may mention have recently been greatly extended. The directors have, therefore, been compelled to take the step of acquiring a factory in this country in order to deal effectively with the company's tremendous British trade.

Immediately adjoining the L. and N.W. Railway, the factory at Willesden is splendidly situated for the prompt dispatch of goods to all parts of the United Kingdom, with the additional advantage of being only a few miles from London.

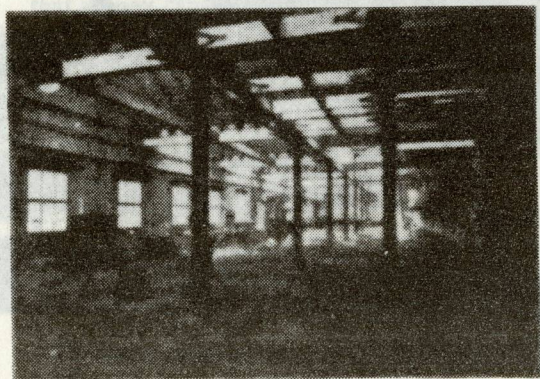
At the time of our visit the factory was in the grip of the workmen, but under the direction of Mr. Riehl, the company's works superintendent, rapid progress was being made in installing machinery and other plant, and in adapting the premises to the requirements of record manufacture.

Our photograph will furnish an idea of the appearance of the works, which, we may mention, are of recent construction, lofty and well ventilated, particularly well off as regards light, and designed with a view to each department being complete in itself, yet providing the necessary intercommunication.

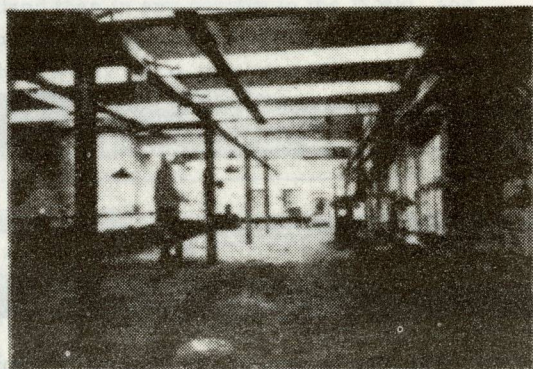
A clock tower is a prominent feature in the handsome frontage, and an iron gateway giving access to the works will be noted towards the centre, on the left of this being a fine suite of offices, equipped with all modern business requisites, and on the right a building in which each floor has been fitted with racks having altogether capacity for storing enormous quantities of records. This will constitute the shipping department and stock rooms.

Running down the centre of the factory is a wide passage, on either side of which are the main buildings. A unique feature in connection with this passage-way is the fact that it is roofed with glass, so that weather conditions can in no way interfere with the loading and unloading of goods, or their transference from one department to another.

Describing the departments in the order in which we visited them, we will first refer to the enormous building to be devoted to moulding. This is being fitted up with a wonderful plant for the purpose, and will also contain lathes and machines for finishing, lettering, etc., etc. - in fact for turning out the famous Edison gold-moulded record complete.

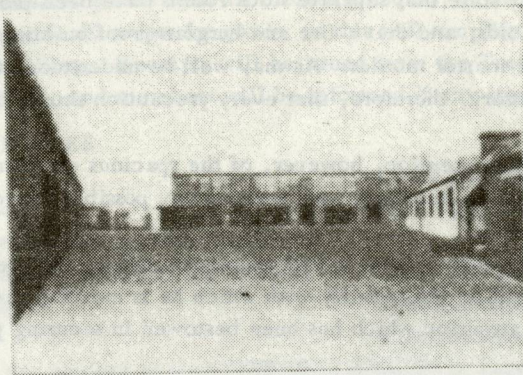


Moulding Department.

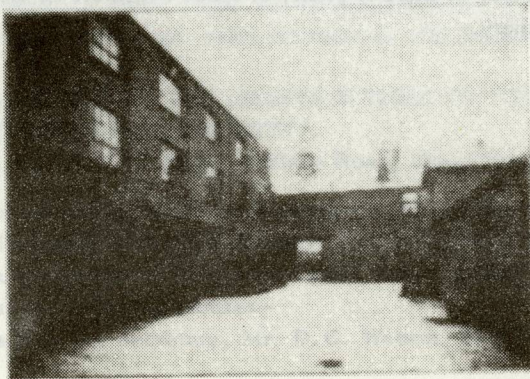


Machine Shop.

Adjoining is the engine and electricity room, where a 60-h. p. gas engine is erected, together with two great dynamos, of a united capacity of about 1,000 lights, for lighting the works. In another building a gas-making plant has been installed (in duplicate, to provide against emergency), so that the National Company, in addition to producing electricity for power and light, are likewise manufacturing their own gas.



Yard, Carpenters' Shop, Canteen, etc.



Offices, Shipping Department, etc.

From the gas house, passing through a large triangular yard, the carpenters' shop is reached, which has accommodation for 60 men, with space for stowing empty cases, and for packing operations. We may mention, too, that in this yard the company have thoughtfully provided a canteen, where the workpeople may take their meals.

In the boiler house an enormous steam boiler has been fitted for heating the factory, which, as is known, it is important must be kept at a normal temperature, and in an adjoining room are the huge coppers for boiling and mixing the record material.

We next visited the engineering shop, which is a most important department in a factory where so many delicate and intricate machines have to be kept in perfect working order. Two giant dynamos are installed here for supplying power to the moulding and machine shops.

Space will not permit our entering into a particular description of the many other departments visited, but we may state that separate stock rooms have been provided for German, French, and other foreign records, and that a fire and burglar-proof building is in course of erection for the storage of the master moulds. As may well be understood, these moulds are most valuable, and it is necessary, therefore, that every precaution should be taken for their preservation.

We must not omit to make mention, however, of the spacious experimental room, in which a staff of experts will be constantly at work seeking any possible improvements in material and manufacturing processes.

It is expected that the factory will be in full operation early in the present month, and we must congratulate Mr. Riehl on the rapidity with which he is carrying the work through, taking into consideration the attention which has been bestowed in securing perfection in every detail.

Six hundred hands will, we understand, be immediately engaged, and the present plant installation will have a capacity of 50,000 records per day, an output which, if required, can be quickly doubled, as there is plenty of space available in the factory for the necessary increase of machinery.

President: Major H.H. Annand, [REDACTED] Hillingdon, Middlesex.
Vice-President & Vice-Chairman: Mr. G. Frow, [REDACTED] Sevenoaks, Kent.
Chairman: Mr. L.L. Watts, [REDACTED] Twickenham, Middlesex, TW2 5LJ.
Hon. Secretary: Mr. W. Brott, [REDACTED] West Finchley, London N3 1PG.

TREASURER'S NOTES

In future, would members please send all monies (cheques, P.Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double handling. Receipts will be issued from the Treasurer, who will advise Len Watts of the orders, and members will be informed if any items are out of stock.

MEMBERSHIP RATES

| | |
|---|------------------------|
| U.K. and Europe | £1.25 per year. |
| New Zealand Airmail | £2.20 per year. |
| Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased) | £2.20 per year. |
| U.S.A. and Canada | 5 dollars Surface Mail |
| | 6 dollars Airmail. |

Overseas members are advised to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system.

New Zealand and Australian Postal Orders are acceptable in the U.K.

To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address: Mr. A.D. Besford, [REDACTED] Great Yarmouth, Norfolk, England.

The London Group meets during the Winter months on the 2nd Saturday of each month and from May to September inclusive on the 2nd Tuesday of each month at approximately 6 p.m. at "The John Snow" public house, in Broadwick Street, Soho, London, and in addition, regular meetings are held at the following centres:-

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MIDLANDS Details from the Secretary, Mr. P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]

MANCHESTER Details from the Secretary, Mr. A.E. Hock, [REDACTED] Croston, Lancs.

VICTORIA, AUSTRALIA Details from the Secretary, Mr. A.W. Savery, [REDACTED] Reservoir, Victoria 3073, Australia.

ZURICH, SWITZERLAND Details from the Secretary, Herr W. Schenker, [REDACTED] Zurich, Switzerland.

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The London Group meets during the Winter months on the 2nd Saturday of each month and from

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